

# THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

No. XXXVI.

PUBLISHED EVERY THURSDAY, AT NOON.  
PRICE THREEPENCE;—STAMPED, FOURPENCE.

Vol. XVII.

THURSDAY, SEPTEMBER 8, 1842.

We last week invited attention to the state of our several musical societies, and invoked the individual members of them, during their temporary recess, to an earnest and careful consideration of the best means to secure their duration and enhance their glory—we primarily adverted to the position and condition of the Philharmonic, to which we were induced by sundry lurking predilections and associations, without for a moment remembering the lessons of etiquette which were imbibed, together with the church catechism and a few other "useful knowledges," in the green years of our mental susceptibility; but we are bound to confess that precedence is due to the Ancient Concerts, for that they are the elder institution, (we believe we may say the oldest of the kind in Europe,) the highest, the wealthiest, and certainly the most desirable to be supported and prolonged of any, if but in gratitude for the harbouring which they have afforded to the worthies of the art, during a long era of musical semi-barbarism and indifference.

The Ancient Concerts have continued annually, without intermission, for nearly seventy years; having been first established in the year 1776, and owing their origin to the success of the great Commemoration of Handel, in Westminster Abbey, and to the indefatigable exertions of Mr. Joah Bates, the conductor, aided by the influence of Lord Sandwich, and the patronage of George the Third. It has long been the fashion to criticise down these concerts, and the exclusive Philharmonicists, or advocates of the ultra-supremacy of the instrumental school, have affected to think very contemptuously both of the material and execution of their performances; but the more liberal real lovers of the art acknowledge with candour the vast advantage she has derived for the protection and patronage

of the institution, its royal and noble directors and supporters; and for ourselves, if we were called upon to decide upon the existence or destruction of one or other of our musical establishments, we should be inclined to relinquish all the rest, so we might retain the venerable the valuable Ancient Concert. Musicians, we think, will agree with us in this feeling—living talent can take care of itself, and if it be not so readily or amply rewarded as might be wished—if it reach not the goal to which it feels itself to be destined, the very struggle against oppositions and difficulties will keep it alive, and the hope of future appreciation will inspire and lighten the effort. To the protection of those who cannot protect themselves—to the perpetuation of that which may be termed the Terrestrial Soul of the great departed—to the guardianship of the treasures of the immortal sleepers, this noble institution is devoted; and if any one object can be more personally disinterested, generous, grateful, just, and righteous than another, the purpose and practice of the Ancient Concerts is surely that—fashion, private influence, and the insatiable appetite for change, continually keep the living tide in motion, but past the flood it quickly glides into stagnancy and neglect, and we very much question whether an acquaintance with the best things of Handel himself, would have come down to the present day, but for the conservation of the Ancient Concerts, and the influence of their laudable example upon the directors of festivals and minor musical affairs.

The complaint against the executive operations of these concerts, if it be just, which we are not entirely disposed to admit, falls upon the shoulders of those who make it—seeing that the most intrinsic portion of the Philharmonic band peoples the orchestre of the Ancients—and in one respect, at least, they furnish a precedent well worthy of imitation, since the same

leader, and the same conductor, (with few and rare exceptions,) continually preside. From the first establishment till the year 1793, Mr. Joah Bates was the perpetual and able conductor of these concerts—thence during nearly thirty years, Mr. Greatorex discharged the duty—Mr. Knyvett succeeded to and retained the responsible office, till three or four years since, when the noble directors made the experiment of a plurality of conductors; but the good old practice seems to have proved itself in every respect the best, for the whole of the concerts of the recent season having been confided to the management and pilotage of Sir H. Bishop, their success has been far more brilliant and triumphant in every respect, than those of many previous years. The effects produced by the most celebrated orchestres abroad, are corroborative of the beneficial influence of a perpetual conductor. The example of the oneness of the band at Her Majesty's Theatre is another striking proof, and the opinions of the most eminent musicians, with Beethoven at their head, concur in recommending the principle; let the Philharmonic functionaries take this matter into their serious consideration, and let them elect, not from among themselves alone, but from the wide-spread talent of the country, one efficient, experienced, and trustworthy manager and conductor, to be remunerated for his services, and thus avoid the squabbles and difficulties that perpetually occur amongst themselves, at the same time averting even the suspicion of personal interestedness and private influence; let them do this, if they would keep the march ahead in the execution of instrumental pieces, for which they are so deservedly famed, or they may rest assured that another season or two like the past will bring out the executive capabilities of the Ancient Concert orchestre in so formidable a degree, as to shake the present Philharmonic pre-eminence, while the more varied character

of the Ancient programmes will always ensure the higher and more valuable patronage.

The sole complaints that can reasonably be brought against the Ancient Concerts, are,—that to satisfy the relish for variety, all styles and eras are too frequently jumbled together, and consequently the selections, however individually excellent, neutralize each other, and leave but an imperfect impression of the whole—and that the engagement of Italian singers for the performance of music, the style of which has never formed a part of their study, and the adequate execution of which is totally beyond their capability—though fashion, with her invidious prejudices, may insist upon the practice, certainly detracts from the perfection which the noble directors and subscribers very laudably desire. Further than these—we can only regret, that the constitution of this Society necessarily renders its audience exclusively aristocratic and limited—we could wish that performances of the high character that the Ancient Concerts have so long maintained, should not be open alone to the few, and sealed against the many—and we are not without hopes, that the time is approaching when a larger arena and a corresponding expansion of liberality of sentiment, will afford the general public an opportunity of participating an enjoyment, the intellectuality of which is enhanced and made yet more delightful by the wise and honourable purpose of the institution.

C.

### MOZART.

*From Ainsworth's Magazine for September, 1842.*

THERE is not a more frequent topic of discourse than the deeds and deserts of great men long since gathered to the common "field of bones;" and yet with what loose notions, and gratuitous assumption, is the theme generally treated—how often has latent prejudice, or the enthusiasm of some mistaken theory of history—all the warmer for being in the wrong—injured abstract truth in memories consecrated to the universal gratitude and conscience of mankind! Montaigne expresses himself sensitively on this point: "I would willingly come again with all my heart from the other world to give any one the lie, that should report me other than I was, though he did it to honour me." As in our chronology, we are content with a less exact arithmetic than in the price of stocks, or the amount of a bank bill, it were desirable in aid of memory,

justice, and sentiment, to possess a chart of genius, which, pointing out the precise spot at which the artist commenced operations, and grouping around him his contemporaries, might exhibit their labours, as collateral lights and shadows. Something of this sort, we propose to do for the great, or rather universal musician, Mozart. There are in history, instances of short-lived and meteoric geniuses, with whom time, that frequently turns the pupil into the master, has played the strangest tricks—suffering a contemporary, from mere longevity, to appropriate fame not his own—and rendering him guilty of posthumous wrong.

Wolfgang Amadeus Mozart—one of the few instances of precocious children, who maintained their vantage ground in after life—first saw the light among the mountains of Salzburg, in 1756. Each successive stage of his existence—infancy, boyhood, youth, and manhood—was characterized by its own peculiar wonders of feeling and invention. When he was in England, at eight years old, his acquirements in music were described as those of a man of forty; and it may be interesting to calculate in this ratio his age at the time that he died in Vienna, in 1791, nominally, and according to the ordinary reckoning, in his thirty-sixth year. The true medium through which to contemplate this wonderful being, will be found in the art of music itself—its variety, complexity, and depth. In illustration of the endless subdivisions of composition, let us merely take the minor department of *Marches*, which it is instantly perceived, comprises the military, the priestly, the nuptial, the funeral, &c.; and thus tracing through church, theatre, and chamber, every model and form of music, from the symphony to the cradle song, we shall find ourselves in the true sphere of Mozart's labours, and of his glory. More than eight hundred compositions, many of them thick folios, attest his activity, versatility, invention, and judgment.

But practical music, alone frequently the work of a life, went in him in an extraordinary manner, hand-in-hand in composition. Nor was this all;—this great pianist, organist, and master of improvisation, who silenced every attempt at competition, was singularly accomplished, apart from music; as an actor, dancer, billiard-player, versifier, and limner, he contributed to the pleasure of social life, and bestowed that sympathy on others which he did not find himself—for in his art he lived alone—and most of his genial works appeared under the fiend-pressing extremity of penury.

His life may be, not fantastically, divided into four epochs. First, that of infancy, from 1762 to 1766. Let us picture to ourselves baby fingers wandering over correct and symmetrical basses, self-invented, and

we shall easily understand how the music of this child, at the courts of Bavaria, Austria, France, England, and Holland, triumphed over state forms, winning all hearts, and many an imperial salute, in which the queen or princess forgot herself in the woman. The displays of the infant Mozart were made on the harpsichord, the organ, the violin; he sung, played, and composed *extempore*, played and transposed at sight, accompanied from score, improvised on a given bass, and answered every challenge. Michael Haydn, Jomelli Wagensell, John Christian Bach, &c., were competent witnesses of feats, in which any one failure would have involved ruin. The boy was warmly patronised at Paris by Baron Grimm, and at London, by the Hon. Daines Barrington. Before his tenth year, he composed sonatas, symphonies, cantatas, and oratorios! It may give an idea of the antiquated style of chamber music which then prevailed, to state that the lute and theorbo were not wholly discarded. In thirty years' time we had acquired the piano-forte quartets and violin, and piano sonatas of Mozart, which not only finally dismissed lutes and theorbos, but even the sonatas of Paradisi, Bach, and Luchesi.

His boyhood, from 1766 to 1771, was mostly occupied by tours in Germany and Italy. He now produced operas, masses, concertos, serenades, garden-music, or pieces for many wind instruments; and prosecuted those studies into the nature and genius of each, which enabled him, in 1782, to establish the true model of the modern orchestra. He was now known and admired by Hasse, the rival of Handel, the Padre Martini, the Padre Valotti, Farinelli, De Majo, &c. His progress through Italy was an ovation; in that seat of the arts, his abilities were rigorously tried, and as judiciously rewarded. He returned to Salzburg, decorated with an order by the Pope, and member of the Philharmonic Academies of Bologna and Verona.

His youth, from 1771 to 1778, was partly employed as solo violin player, pianist, and organist, to the Archbishop of Salzburg. To the meretricious taste, and ill-appointed cathedral choir of this prince, Mozart was obliged to sacrifice many of his masses. But of his own church style, his Litany, composed at fifteen, containing the celebrated chorus, *Pignus futura*, is a stupendous evidence. His individuality of style first exhibited itself in church music—subsequently in the drama; and now, an ambition commensurate with the great powers he felt within him was awakened. After composing new music for every fête at church, and festivity at court, without receiving from his sordid patron the least acknowledgment, he quitted Salzburg in disgust, and went in quest of an appointment to Munich, Mannheim, and Paris. He



wrote on this tour symphonies, masses, choruses, ballets, concertos, sonatas, &c., to the wonder of surrounding musicians. But no court was in haste to retain the youthful genius. Musical science had ever been associated with a peruke, and no elector could conceive it otherwise. After forming friendships or acquaintances with the more celebrated musicians of the Mannheim chapel, Holzbauer, Volger, &c., he proceeded to Paris, where he found Gluck, Piccini, Gambini, Gossec, Noverre, &c. The death of his mother and travelling companion now happening, he was recalled to Salzburg, and placed on the Archbishop's establishment with a tolerable stipend.

From 1779 to 1791, that is to say, from his twenty-third to his thirty-sixth year, may be dated the manhood of Mozart, and the era of his fully-developed powers. Each of his works in turn now moved the whole world of art. In Idomeneo, he established the first and most beautiful example of modern instrumentation; the position and employment of the full complement of wind instruments was first therein exhibited. The air, concerted with obligato accompaniments, was now also heard for the first time. Not only was this score the first conspicuous for symmetrical beauty: there was in the harmony—in the effects of the inverted pedal-point, and the employment of the enharmonic change on various turns of passion in the recitative—absolute novelty. Idomeneo, till this day the choicest classic in the library of the musical student, was produced in six weeks. Mozart was shortly called upon to attend the Archbishop to Vienna; but a quarrel taking place, they separated, and from that moment he ceased to be dependent on the patronage of the great. The Emperor Joseph noticed him frequently with fair words, but no solid act of kindness. Now followed successively his operas of the *Seraglio*, *Figaro*, *Don Giovanni*, &c., of the effect of which, in establishing the modern opera, and in developing concerted music, character, situation, and sentiment, it is unnecessary to speak.

Mozart wrote much in the open air. The greater part of *Don Giovanni* was composed in the bowling-green of his friend Dussek, at Prague—the *Requiem*, likewise, in Trattner's garden, at Vienna. The first quintet in the *Zauberflöte* was composed in a coffee-house, over a game of billiards. He loved to be surrounded by friends, and to hear talking and laughing go forward while he composed. But he also wrote much at night; and ceased writing neither day nor night when possessed with a favourite idea.

He received about fifty pounds for each of his operas; but for *Così fan tutte*, one hundred pounds. His chamber music was far too elevated above the taste of the day to be saleable to the music-sellers; so that,

except a trifling pension of eighty pounds, which he received for about four years, he had little to depend upon but concert-giving and teaching. The quantity of Mozart's time consumed in this mean labour cannot be thought on but with wonder and indignation. His uncommon genius procured him the peculiar envy of the Italians. He was hated, with varying degrees of malignity, by Salieri, Sarte, Reghini, &c. He was, it is he feared, somewhat envied by Gluck. On the other hand, he possessed attached friends in Joseph Haydn, Paisiello, Storace, the Abbé Stadler, Dussek and wife, Albrechtsberger, &c. He imparted at various times musical counsel to Beethoven, Hummel, Attwood, Sassmayer, and others. His claim to be the founder of the modern school of orchestral effect, is established by the date of *Idomeneo*, and the six grand symphonies which appeared from 1782 to 1788. The first great orchestral work by Haydn, was the *Passione*, composed in 1785, when the operas, symphonies, and motets of Mozart were beginning to be well-known. Patronage and competence arrived to poor Mozart, as he lay helpless and incapable on his death-bed. Music was the last thing in his thoughts; at noon, on the 5th of December, 1791, he was singing his *Requiem*, and at midnight he had ceased to breathe. He died—not without a suspicion of his having been poisoned; to which idea, though afterwards disproved, some colour was given at the time, by the extraordinary fact, that several fingers became detached from his hands as he lay in his coffin.

#### EXPRESSION OF THE PASSIONS IN MUSIC.

(From the French of M. La Cépède.)

##### No. 12. ADMIRATION.

WITH respect to Admiration, it is in some degree a succession of surprises. The musician will therefore represent it, by husbanding his means at the commencement, by first painting surprise by means of the melody, by afterwards showing it by the accompaniments, and lastly, by modulation, &c. He must also employ bold, sustained, and harmonious traits of melody, which will bestow on the piece an air of grandeur and majesty.

#### LEAVES FROM THE SCRAP BOOK OF AN AMATEUR.

##### FOLIO 2.

**MUSIC IN THE COMMONWEALTH.**—Cromwell appears to have had some love for music, for he had the organ of Magdalen College, Oxford, removed to Hampton Court, where he often amused himself by playing upon it.

**ORGANS.**—They were common in our abbeys and cathedrals in Chaucer's time, (the end of the 14th century,) but during the civil wars in the time of Charles I. they were sold or destroyed.

**COMPOSURE AND COMPOSITION.**—During Rossini's residence in Venice, in the year 1813, he lodged in a little room at one of the small inns. When the weather was cold he used to lie and write his music in bed, in order to save the expense of firing. On one of these occasions, a duet, which he had just finished for a new opera, "*Il Figlio per Azzardo*," slipped from the bed, and fell on the floor. Rossini peeped for it in vain from under the bed-clothes, it had fallen under the bed. After many a painful effort, he crept from his snug place, and leaned over the side of the bed to look for it. He sees it, but it lies beyond the reach of his arm; he makes one or two ineffectual efforts to reach it; he is half frozen with cold; and, wrapping himself up in the coverlid, exclaims, "Curse the duet, I will write it over again; there will be nothing difficult in this, since I know it by heart." He began again, but not a single idea could he retrace; he fidgets about for some time—he scrawls—but not a note can he recall. Still his indolence will not let him get out of bed to reach the unfortunate paper. "Well," he exclaims, in a fit of impatience, "I will rewrite the whole duet. Let such composers as are rich enough keep fires in their chambers. I cannot afford it. There let the confounded paper lie. It has fallen, and it would not be lucky to pick it up again." He had scarcely finished the second duet, when one of his friends entered. "Have the goodness to reach me the duet that lies under the bed." The friend poked it out with his cane, and gave it to Rossini. "Come," says the composer, snuggling close in his bed, "I will sing you these two duets, and do you tell me which pleases you the best." The friend gave the preference to the first; the second was too rapid and too lively for the situation in which it was to stand. Another thought came into Rossini's head; he seized his pen, and, without loss of time, worked it up into a terzetto for the same opera. The relator of this anecdote states, that there was not the slightest resemblance between the two duets. The terzetto finished, Rossini dressed himself in haste, cursing the cold the whole time, and set off with his friend to the *casino*, to warm himself and take a cup of coffee. After this, he sent the lad of the *casino* with the duet and the terzetto to the copyist of San Mosè, to be inserted in the score.

**HANDEL.**—The history of Handel is full of contradictions. After battling with Cuzzoni, and treating the whole sex with the imperiousness and indifference of a bashaw, he could write a tender air. Although a great eater and drinker, as well as enormously sedentary, from devotion to his art, he kept his brain clear and his ideas free; could plan his immortal chorusses; extemporize without stagnation of thought; the dull fumes of sensual indulgence left him untouched; the business of engaging singers, travelling, attending rehearsals, &c., the commonplaces of a musician's life, could not stop the grand operations of his poetic genius.

**MUSIC AND CRANIOLOGY.**—The Abbé Vogler once paid a visit, *incognito*, to Dr. Gall, the celebrated craniologist; while conversing upon the infallibility of the relation between the construction of the skull and the sentiments of the individual, Vogler, purposely, stated a great many objections. The doctor, becoming somewhat excited by the contradictions of his guest, began to examine his head, and discovering all the symptoms of a great musician, told him flatly that he had better mind his music, of which he was probably a better judge than of craniology. This therefore was the test, and having satisfied himself, Vogler immediately discovered who he was.

**TIME BEATING.**—An attentive person can beat time pretty accurately for one minute, but it is very difficult to be correct for a greater length of time than that.

## LETTER OF SPOHR.

TO THE CONDUCTOR OF THE NORWICH FESTIVAL.

*"Cassel, Aug. 8, 1842.*

"DEAR SIR,—Although I was somewhat prepared for the second refusal of our elector, yet when it came, and the long-cherished hope of my visit to Norwich was finally extinguished, it was a severe blow.

"To his Royal Highness the Duke of Cambridge I shall always be grateful for his prompt intercession, and I beg you to offer him my warmest acknowledgments for his condescending kindness.

"I console myself with thinking that my oratorio will be conducted by you. I have no anxiety respecting its performance. The orchestral difficulties are less than those of 'Calvary,' and to your band they will present none. The accompanied recitatives of Belshazzar will require the greatest share of attention. The quartet, 'Strike the Harp,' would to some singers appear difficult, but in unaccompanied part music, you English excel all others. I remember the performance of some of your 'Glees' as finished specimens of this kind of singing.

"The two last chorusses of the oratorio I should especially have wished to have heard at Norwich, as my orchestra here did not execute them to my satisfaction. With you, I know that the prescribed 'pianos' and 'fortes' will be observed. But I will not make my heart heavy by such fruitless wishes.

"Let me beg of you to express to the Committee my deep regret that I cannot comply with their wish. For the Norwich Festival I wrote the 'Fall of Babylon,' and there I hoped to have been present, and to have conducted its first performance. To the Mayor convey my grief at being deprived of the pleasure of again being under his hospitable roof. Debarred from the gratification of seeing you in England, let me now look forward to that of seeing you again at Cassel.

"Farewell! Make me happy by a long account of the proceedings at the festival, and confirm my wishes for its success. Our warmest greetings to the members of your family.

"From my heart, wholly your's,  
"LOUIS SPOHR."

\* \* \* As an appropriate accompaniment to the above very interesting letter, we subjoin the following extract from Mr. Edward Taylor's report to the Norwich committee, which is alike honourable to the writer, and to those of whom he writes.

"The oratorio of the second morning is Spohr's 'Fall of Babylon.' The circumstances which gave birth to this composition, and the liberal and gratifying acquiescence of its great author in the wish of the Committee, that it should be first produced at Norwich, are already known to the pub-

lic. This is an event without parallel in the history of musical festivals. There is no instance on record of a composer of Spohr's eminence intrusting his fame into the hands of a band assembling at a provincial town in a foreign country. And it is the highest tribute of its excellence that our band could receive, because it is the result of personal experience. It is as the consequence of his visit to Norwich that we receive from the hands of the composer of this oratorio so precious a deposit. Such a mark of confidence, I feel assured, every performer in our orchestra will endeavour to requite. In fact, I have abundant reason to know that this feeling pervades our entire band. Rarely does it happen that London performers are assembled for repeated rehearsals in order to prepare them for provincial festivals, which are usually content to follow, not to anticipate, the judgment of the metropolitan public. Those only who are aware of the value of time to every performer of eminence in London, can appreciate the sacrifice which has been cheerfully made by every metropolitan member of our band; and which their profound reverence for genius like that of Spohr could alone have induced. Whenever I have requested their attendance for the purpose of rehearsing the 'Fall of Babylon,' I have had the orchestra of the Hanover Square Rooms filled with those accomplished players who will form the band of the Norwich festival.

"In this fact is embodied the concurrent and emphatic testimony of the most eminent members of the London profession as to the merits of this oratorio. To add any opinion of my own would be altogether superfluous. Spohr speaks of it to me as 'the best work of its kind that he has produced'—as his 'favourite oratorio;' and, accordingly, the form in which he intends to publish it in Germany will be fuller and more elaborate than that of his previous oratorios. On the 14th of September, the ample and beautiful proportions of this work will be revealed to the public—a day which, I will venture to assert, will be memorable in musical history."

## CORRESPONDENCE.

## AMATEURS AND PROFESSORS.

To the Editor of the Musical World.

SIR—In your wrath against the amateur conductor of the Worcester festival, you have overlooked the fact, that there is another festival this year, also to be conducted by an amateur—I mean *Norwich*. For it is well known Mr. Professor Taylor was an iron-monger, and followed one or two other trades before he became a professor of music. Again, the Worcester conductor intends to perform the music as the composers wrote it. The professor is mending Handel's oratorio, "Samson," by omitting some pieces and introducing songs from Italian operas, arranged, or rather patched up to fit into places where they will be quite out of character. Not content with songs, the professor has tried his hand upon the

chorusses also. Let not the public be deceived into fancying that "Samson," as intended to be played at Norwich, is Handel's. Oh, no; it is Mr. Professor (?) Taylor's improved oratorio, "Samson;" words by E. Taylor and Milton. Those who remember the bad effects produced by Mr. Taylor's alteration of "Israel in Egypt," will regret to find that the committee of the Norwich festival have allowed "Samson" to be thus "shorn of his strength." A word, by the way, to the Norwich committee. There is a Norwich man, educated in the choir of that cathedral, regularly brought up to the musical profession, a composer, one who has filled that office at the Haymarket theatre, whose songs, as sung by Miss Paton and others, always pleased; whose ORATORIOS (witness the "Death of Abel," performed by the Sacred Harmonic Society) tell loudly of his talents, whose exertions as leader have materially assisted in raising the Sacred Harmonic Society to the high position it has attained in the musical world—a man of whom, as a musician, Norwich might well be proud. Why is he not invited to conduct one of his own oratorios in his native city? Because a prophet is not without honour, save in his own city.

Yours respectfully,  
AN IMPARTIAL OBSERVER.

We respect all "impartial observers," though we often find more honour in the title than truth in the support of it. Our correspondent is greatly mistaken, in supposing that we have any wrathful feeling towards the absurdly-appointed conductor of the Worcester festival; as a man of business, we have always admired his tact and perseverance, and have defended his right to turn those valuable qualities to the best advantage for his own profit and honour. Our antagonism is directed against the parsimonious or privately influenced stewards of the festival, who have betrayed the trust they have undertaken, either through a blundering notion of cheapness, or a less excusable yielding to petty and party intrigue, and have contracted for the furnishing of an inferior entertainment, which they would foist upon the unsuspecting innocents of their locality, as substantial and wholesome fare—we also quarrel with the amateur "Tail" of the Exeter Hall conductor, whose vanity may have been intentionally flattered by that assiduous functionary with the offer of engagements to sing or play at Worcester, as a delicate requital for, or inducement to continue their support of him in an office for which, we have reason to know, a very large number of the members of the Sacred Harmonic Society are satisfied of his utter incapability—we quarrel with these for having thoughtlessly consented to injure the qualified professors, whose business and harvest the provincial festivals legitimately are—and we are not a little angered and disappointed at the want of fore-sight and public spirit in those professors who have accepted engagements under such equivocal auspices, and have lent their names to be pasted about the dead walls of the provinces, as a mask to one of the hollowest and most dangerous delusions that have ever been practiced on a trusting public; and which, either in success or discomfiture, must tend to the downfall of the institution, and the ruin of the art.



Respecting the merits of Mr. Taylor, we submit that our correspondent's comparison is untenable. Mr. Taylor was the founder of the Norwich Festival in 1824, has been most actively and efficiently connected with it ever since, and enjoys the best testimonials of his capability for the office he is to sustain, in the confidence with which one of the most eminent musicians of the age has entrusted a new work to his direction. Let our correspondent, and every "impartial observer," and the Worcester stewards, (if they be not inveterately bigotted or indifferent,) bear this fact in mind, and peruse the list of the Norwich band, which they will find in another column, and then be satisfied that our preference, and the preference of all who truly estimate the matter, is a just and solid one.

We have never recognised the invidious distinction that some inconsiderate persons affect to perceive between the amateur and professor, nor can we discover any definite line of demarcation, much less any substantial intervening barrier between the one and the other; all who patronize music are, or should be, lovers of the art; but, unfortunately, too many instances occur, proving that the legitimate professor is a far less affectionate nursing of the universal mother, than his foster brother, the ever-earnest and never-cooling amateur. The unjust and injurious enactment of Elizabeth's time, which prohibited any one practising a craft or calling to which he had not served a seven years' apprenticeship, has happily been swept from our legal treasury, with other accumulated dust and cobwebs, by the besom of modern intelligence; and artists might find it to their advantage, and to the general advantage of their craft, were merit alone made the key to acceptance into their brotherhood. Newton became a philosopher by chance; Herschel was an educated musician; Burns was not bred a poet; John Hunter served an apprenticeship to a carpenter; the blacksmith of Antwerp gained his mistress and his fame, by the after-study of painting; and these are by no means singular instances of men who have immortalized themselves by quitting their predetermined pursuits at the call of the arts and sciences, whose professors were and still are proud to acknowledge their fellowship. The argument of our correspondent "Cymro," in the letter printed below, respecting amateurs, is one that naturally suggests itself to all who look at the matter with a desire to think and act fairly; our sole reprobation of the class of persons denominated "amateurs," in the contemptuous and invidious sense of the phrase, is due to such as presume, without ability, to push talent from its place, and who, situated beyond the necessity for turning their pleasurable acquirements to pecuniary gain, either covet or receive the wages of professional industry and merit.

We have not heard the new arrangement of

"Samson," nor seen the libretto, therefore we neither condemn nor advocate Mr. Taylor's undertaking—we have always been staunch for the sacred integrity of an author's works, and we have more than once earnestly protested against the interpolated songs which we feel to destroy the splendid unity of the "Israel in Egypt;" but we are fain to admit that there are some cogent reasons for the rearrangement of "Samson"—and as for the incorporation of opera songs with the oratorio, the Gresham Professor has precedents of very high authority, and the toleration of critics and divines in support of his enterprise. The Norwich committee can alone answer the murmur respecting the neglect of Mr. Perry, for our own part, we have heard his "Death of Abel," and reported of it favourably—we thought its production at Exeter Hall both creditable to himself and to the Sacred Harmonic Society, which he has so long led and assisted—but were we a steward at Norwich, we should certainly oppose the rejection of Handel's, or Haydn's or, Spohr's oratorio, to afford a place for Mr. Perry's. However, the adage about the prophet seems intended to be verified, and Mr. Perry may console himself for his Norwich neglect by the position he holds in the Worcester announcements, wherein he has the honour to be jumbled together with Mozart and Beethoven, and other congenial travellers on "Fame's high-road," like passengers in a stage-coach made fellow-travellers by the ignorance, discourtesy, or sordid views of the coachman.

ED. M. W.

#### MR. HULLAH AND HIS OPPONENTS.

To the Editor of the Musical World.

SIR,—Circumstances have till now prevented my thanking my good brother-in-law for his support of a former note from me, which you were so good as to insert in your number for the 23rd of June last, for, in your remarks on that note, I think you were rather too smart upon me, and, to use a homely phrase, "picked me up before I had fallen." I am glad to find, however, that, though not witty myself, I am sometimes the cause of wit in others.

In consequence of what you stated, I have since received my copy of "Morley's Ballets," but have had no intimation whatever respecting the other publication to which you allude, nor of what the society is doing. Being in fear of another castigation, I abstain from asking any further questions, assuring you that my patience exceeds that of Job, and that I only interfered on the former occasion for the satisfaction of friends who became members at my request.

Whilst I am addressing you, I beg your permission to make a few remarks on the letters of Mr. Barnett, in the "Musical World" of 13th July, and of F. George, on the 25th August—not to criticise their criticisms, but to lament the spirit in which they are written. Who F. George is I do not know, nor shall I be very curious to inquire after a person who could write such a letter; but I very much regret that Mr. Barnett should have sullied his reputation by the publication of such sentiments as are contained in his.

The criticisms on Hullah's system are entirely valueless, because they misrepresent both his plan and objects; but in this view of the subject, I leave

them to your tender mercies, Mr. Editor, as much more competent to do them justice, whilst I address myself to consider the spirit in which the musical profession generally seem to take up these systems.

I believe it may be taken for granted that Mr. Barnett is, in this instance, the representative of the opinions of the teachers of music generally, and I would submit to their consideration, with all becoming modesty, whether in their opposition they are not pursuing a suicidal policy. It appears to me, that if the views of the Privy Council are carried out to anything like the extent anticipated, the number of amateurs of music will be multiplied at least ten-fold—and, that by some proportion of that increase in the number of those who know something of music, will the prospects of the profession be bettered. They will go to the concerts given by professors, and many, no doubt, will then attend the instructions of those who can "mature the style and taste, and, in a short time, render their pupils accomplished singers,"—and, for anything we know, at "half a guinea per lesson."

I recommend the professors of music to look at the matter in this light,—they will determine for themselves, whether their short-sighted opposition can stop the onward progress of knowledge.

The question is not, whether the Wilhem-Hullah system is the best that can be invented, nor whether it is better than that of the "half-a-guinea per lesson" singing masters—nor how many good singers the half guinea gentlemen produce per annum—but whether that system is calculated to produce the effects it is expected to do by its promoters. I am an amateur of now some twenty or thirty years experience, and have had considerable knowledge of the profession from its highest ornaments to its lowest—and, I think, I should be within bounds if I stated, that one-half of those who undertake to instruct others in music might make a great addition to their stock of knowledge of the subject, by a careful study of only so much of Mr. Hullah's system as he has already published.

The lamentable, but undeniable, fact is, that, taking the professors of music as a class, they are the most illiberal people in the world. It is their common feeling to look upon amateurs with the most supreme contempt, unless, indeed, their pockets are full of money, and then they only do not show that contempt. But, I should like to ask, by whom is it that professors live? who is it that they are to perform for? and who pay for hearing the performances of singers, and of instrumental players? if it be not amateurs.

Though only a poor, despised Dilettanti, my love of the science is so great, as my exertions in the cause for many years, if known, would prove, that I deeply deplore that these things should be true—and my hope, in addressing these few lines to you, is, that when the attention of the profession is called to these melancholy facts, they will be induced to take them into their "most high consideration."

My name would give no additional weight to these remarks, or the public should be welcome to it; but I have no objection to communicate it to you, Mr. Editor, if you have any curiosity to know

Your very obedient servant,

3rd September, 1842.

CYMRU.

We are the true son of our mother, and inherit curiosity constitutionally, especially that species of curiosity, which invites us to become acquainted with men and matters, as we verily believe grandmother Eve coveted the apple, for no worse motive than to cherish and admire them for themselves alone. Cymro should not accuse us of unmercifulness, for, believing with Shakspeare, that "mercy is twice blessed," and desiring very devoutly to be "blessed,"

("twice" or even once,) we have established mercy as our holiest ambition and attribute, and defy mortal man or woman to prove that we have ever been half so severe as we might have been, had we emulated the characteristics of our much-respected schoolmaster.

We can give Cymro no news of the Musical Antiquarian Society—why did he not read the advertisement to which we referred his brother-in-law, (?) our advertisement columns teem with profitable information—moreover, as they are printed for the express enlightenment of our readers, assuredly they ought to be read. Cymro, and all parties in a state of presumptive neglect, should address the secretary or treasurer, who are prompt men in their vocations, and will, doubtless, administer balm to reasonable complaints.

Respecting Mr. Hullah and his opponents—we really think the position of the former too solid and rightful to need defence. The clearest thinkers amongst the profession, we know, cherish a very cordial opinion of Mr. H. and his endeavours.—Mr. Barnett certainly forsakes his legitimate caste by associating himself with the disappointed and brawling opposition—of this, and all that Cymro complains of and laments, we say with equal candour and regret—"pity 'tis 'tis true."

Ed. M. W.

#### MUSIC AT BRIGHTON.

To the Editor of the Musical World.

SIR,—In my former letter, I stated that the Messrs. Wright had announced a concert for Wednesday morning, at Brighton, and another at Worthing, in the evening, at which Miss Adelaide Kemble would sing for the last time in this vicinity. The demand for tickets became so great, that the whole had been disposed of by ten o'clock on Wednesday morning. About half-past eleven, Mr. Addison, of the firm of Cramer, Addison, and Beale, arrived at Brighton, with a letter from Mr. Charles Kemble, dated eight o'clock that morning; stating that his daughter was too unwell to proceed to Brighton, having only arrived from Plymouth the evening previously, quite overcome by fatigue, &c. &c. The Messrs. Wright issued handbills without delay, inserting Mr. Kemble's letter, and stating that the concert would take place, but that those who had purchased tickets might have their money returned; very few, however, availed themselves of the offer, and, by one o'clock, there were about 500 persons assembled in the Town Hall. In order to lessen the disappointment as much as possible, Miss Rainforth, Mr. Balfe, and Mr. Weiss, sung several extra songs and duets with the greatest success, and to the entire satisfaction of the audience, if one may judge from the hearty applause they bestowed on their efforts. Mr. Thom, leader of the band at the theatre, played a solo on the violin, in a very creditable manner, and Don Huerta volunteered a fantasia on the guitar, which he gave in a very clever and fanciful style, and obtained great applause. Regondi delighted every body by his excellent performance on the concertina; he was announced to give a solo on the melophonic guitar, but one of the porters at the railway station did him the favour of sending his guitar and portmanteau to taste the waters at Tunbridge Wells, although Regondi himself preferred a dip in the "salt sea ocean" at Brighton. Madame

Dulcken performed twice on the pianoforte, in a manner that called forth the rapturous applause of the whole room. Balfe presided with great judgment and talent.

The concert at Worthing in the evening was well attended, under the circumstance of the absence of the *prima donna*. The Messrs. Wright have announced a concert for Monday the 19th, for which they have engaged Miss A. Kemble, Miss Dolby, Messrs. Giubelei, John Parry, T. Wright, (harp;) Reigal, (flute;) and Madame Dulcken, (pianoforte;) so that a great treat may be expected, and no disappointment apprehended, if Miss Kemble should appear in *Norma* at Covent Garden on Saturday evening, as has been officially announced. It may be gratifying for you to hear that your *little World* is a great favourite with us, Brightonians; for it gives us an idea of what is passing in the great world, as far as regards music; if country professors of the divine art were to forward to you, from time to time, the doings in their respective localities, it would be a most desirable thing.

Your constant reader,

Brighton, Sept. 5, 1842.

B. A.

We rejoice to find that our "World" finds room and acceptance in the dazzling universe of Brighton. We do our best to let our rural and aquatic friends know that the "World" does not stand still even in this stagnant season; and happy are we in collecting and diffusing good tidings of the art amongst her numerous lovers and disciples.—Ed. M. W.

#### MUSICAL INTELLIGENCE.

##### Miscellaneous.

MR. MANVERS.—This talented tenor singer, formerly of Covent Garden Theatre, has recently returned from a long sojourn in America, and will shortly give his London friends an opportunity to welcome him home again. Mr. Manvers will make his debut at the first of the series of "Subscription Evening Concerts," announced in our advertising columns, in a selection from Purcell's "King Arthur."

MR. BALFE.—A libretto from the celebrated Scribe reached this gentleman a few days since, with a challenge to compose the music for it, to be performed at the OPERA COMIQUE, in Paris, during the approaching season. Mr. Balfe belongs to the land of challengers, and knowing instinctively what was requisite, immediately started to give his correspondent a meeting. The numerous friends and admirers of the composer of the "Siege of Rochelle" are importuned to subdue all feelings of alarm and anxiety, as it may be confidently expected that the affair will be brought to a harmonious conclusion without infringing upon the honour of the parties.

COVENT GARDEN THEATRE.—We understand that Cherubini's "Deux Journées," and Gretry's "Richard," are to be produced during the season, also Auber's last comic opera, "Le Duc d'Orléans," the translation of the libretto having been undertaken by Mr. Planché.

MR. ROOKE.—An opera, by the composer of "Amelie," which was to have been produced last season at the Theatre Royal Covent Garden, is among the numerous novelties that are intended to be brought forward by Mr. Kemble during the approaching season.

MISS RAINFORTH.—The Nottingham Review, in its notice of Mr. H. Farmer's concert, recently given at Nottingham, declares that "Miss Rainforth is a pretty sinner"—concert givers beware—such sinners are extremely dangerous importations into the rural districts, particularly amongst the masculine unlighted population—though they are very conducive to the filling of your rooms, and the satisfaction of your friends; yet your ultra serious neighbours, and all the old women of your parish, spinster and superannuate, will doubtless take alarm, should you announce such "pretty sinners" in your programmes, and scandalise you accordingly.

ACOUSTIC PHENOMENON.—M. A. Elouard, one of the professors of the CONSERVATOIRE of Paris, recently crossing the court-yard of the palace of the French Institute, struck the stone vase of the fountain which adorns the centre, and was astonished to hear that it distinctly sent forth the several notes of the common chord; having communicated this singular fact to the authorities, the Institute immediately appointed a committee to examine the vase, its form, and material, and to report on the properties and philosophical coincidences which occasion the phenomenon.

MR. H. PHILLIPS.—This gentleman has succeeded from his engagement at Drury Lane Theatre, in consequence of the want of opportunity for the adequate display of his ability in the musical selections intended to be performed during the coming season.

ENGLISH OPERA HOUSE.—The comedians terminated their summer labours here on Friday last, and a new company, embracing several performers of acknowledged vocal power, succeeded them in the occupation of this many-creed temple of the muse, on Monday evening—amongst the most distinguished artists are Signore Leo, Herr Panther, Fraulein Tigress, and several other first-rate foreigners, whose "native wood-notes wild" are expected to render the Zoological opera extremely attractive.

FRANS OTTO.—This well-known musician, the composer of several popular German songs, died at Mainz, the beginning of May last, universally respected and regretted.

FRIEDRICH REITCKE.—This lamented writer, associated with the memory of Beethoven, as the author of the libretto of "Fidelio," expired at Vienna on the 4th of June, and on the 18th, another of Beethoven's friends and associates, Tobias Haslinger, the eminent music-seller of Vienna,



and publisher of most of the immortal composer's great works.

**MR. HULLAH'S CLASSES.**—We have been favoured by the artists with a copy of an extremely clever print, representing the first "Great Choral Meeting" of the singing classes in Exeter Hall. The print is an admirable specimen of lithography, of the large size of 27 by 18 inches—it is a faithful picture of the very interesting scene, cleverly drawn and admirably got up by Messrs. J. and T. Picken. We thankfully acknowledge the present, which will be treasured by us as a memorial of one of the most extraordinary performances and assemblages we ever attended, auguring as it did, very sensibly to us, the dawning of a brighter day for the art in this country—this feeling will doubtless be participated by a very large number of those who were present on the memorable occasion; sufficient, we hope, to reward the skilful artists, and remunerate the publisher.

**NORWICH FESTIVAL.**—We have been favoured with a pretty considerable list of London professors engaged, in addition to the local musical talent, for the support of this grand performance; from which it will be seen that the conductor and committee have availed themselves of a very large portion of the professional strength of the great London concerts; we are also told, that a very careful selection of the best provincial performers has been made, and that many eminent amateurs have volunteered their assistance in the orchestre, as well as their liberal contributions to the fund. The Norwich Choral Society has long been acknowledged to be one of the best, if not the very best, in the kingdom; and the members will be assisted in their performance of the chorusses by a number of the most efficient London professional choralists; so that the most satisfactory results may be anticipated of the entire performance. The list of names to which we refer contains the following, among others—Messrs. F. Cramer, Oury, C. Reeve, Thomas, Eliason, Willy, Griesbach, Day, J. Loder, Newson, Seymour, A. Mackintosh, E. Perry, W. Cramer, H. Westrop, Watkins, Abbot, Patey, Rowland, Wagstaff, Moralt, Hill, Kearns, Davis, S. Calkin, E. Westrop, Lindley, F. Crouch, Bonner, Hatton, Banister, W. Loder, W. L. Phillips, Lavenue, Howell, Chard, Chard, jun., G. Cook, Keating, Williams, Lazarus, Godfrey, Tully, Puzzi, Rae, Harper, Irwin, Smithies, Howlett, Ellison, Chipp, Rowland, jun., and Goodwin. Here is a phalanx, of itself sufficient to sustain the brunt of the battle; and victory, we think, must crown their efforts.

**WORCESTER FESTIVAL.**—We rejoice to learn that the invited amateurs are daily rattling from the stations to which they have been unjustly preferred, and that engagements continue to be offered to qualified professors to assist the tottering speculation

—for the honour of their art, and their own individual welfare, it is to be hoped, that professors now called into the field at the eleventh hour, will make the committee and their conductor (!—) (?) pay handsomely for their second thoughts, which, according to the proverb, are always the best.

**MISS ADELAIDE KEMBLE.**—Great disappointment was experienced on Saturday, by the non-opening of Covent Garden Theatre, according to the announcement, owing to the illness of Miss Kemble, who *really* was indisposed, suffering from a severe sore throat, brought on by fatigue, and professional exertion and excitement, during the last six weeks. On Monday, the 29th, she sang at two concerts at Plymouth, and late the same evening started for London, travelled all night, and arrived in town on Tuesday afternoon, but so exhausted as to be unable to proceed to Brighton the following morning, to fulfil an engagement. She rallied a little on the following day, but at rehearsal on Friday was unable to go through the part of Norma, and, having relapsed in the course of the night, it was found impossible to open the theatre on Saturday evening, to the infinite disappointment of the patrons of the establishment, and the annoyance of the company, many of whom had travelled from very distant engagements to be present at the resumption of the Kemble management. We are told the box-book was an exceedingly brilliant one, including nearly all the highest patrons of the drama at present in the metropolis. The newspapers (insisting that the bridegroom of our accomplished countrywoman is a Count, for which there is not the slightest foundation) have asserted that Mrs. Sartoris has been prohibited by her husband from appearing again on the stage—we are happy to contradict the rumour in the most unequivocal terms, and only regret that any period or limitation should be given to the triumphant career of our first veritable prima donna assoluta, save the occasional respite for her own convenience and enjoyment.

#### Notice to Correspondents.

Mr. De Nicholas—Mrs. Wigan—their subscriptions are acknowledged with thanks.

Subscriptions due at midsummer are requested to be forwarded to Mr. E. B. Taylor, "Musical World" Office, 3, Coventry Street, Haymarket, by post office order, payable at Charing Cross.

Subscribers are requested to give notice at the office of any irregularity in the delivery of their numbers; also, if it be their wish to discontinue the same, as it will be readily seen that till such wish has been communicated, they will be accountable for the usual amount of subscription.

Correspondents should forward all communications relating to the current number, on or before Tuesday afternoon.

**Flueberg.**—The song is from a manuscript opera of Mr. Hatton, which Herr Staudigl has taken with him, with the generous design to produce it in Vienna.

**Lyrus.**—Cherubini's book is the best, with which we are conversant, for the purpose.

#### ADVERTISEMENTS.

Half-bound, in 2 handsome folio volumes, Turkey morocco, Two Guinea.

#### SACRED MINSTRELSY,

A Collection of Sacred Music from the finest Works of the Great Masters, British and Foreign, arranged as Solos, and Concerted Pieces for Private Performance, with Accompaniments for the Pianoforte, Organ, &c. With Biographical Sketches of the Authors whose compositions it contains, and Historical and Critical Accounts of the Works upon which their reputations are founded.

Second Edition, 2 volumes, 10s. 6d.

#### MUSICAL HISTORY, BIOGRAPHY, AND CRITICISM.

By GEORGE HOGARTH.

London: JOHN W. PARKER, West Strand.

#### THE NEW SONG—VICTORIA THE

QUEEN OF THE SEA, by ROBERT MORE. Price 2s., is just published. To be had of all Music-sellers and of the publisher,

F. C. LEADER, 63, New Bond Street, Corner of Brook Street.

#### NEW VOCAL MUSIC. — "Guardian

Genius of our Nation," or "Der Landesvater;" The Russian National Hymn—Solo and Chorus—English words by W. Ball; arranged by W. H. Callcott.—"Room for the Proud," Sacred Ode, written by Bishop Heber, the melody by Beethoven; sung by Mr. J. Reeves at the London Professional Choral Society's Vocal Concert, June 29th, 1842; arranged by G. F. Harris. Price 2s. "Ne'er risk a true friend"—Scandinavian Melody for one or two voices, the poetry by Miss L. H. Sheridan, arranged by S. Ostergaard. Price 2s. "The Lament for Sheila Donald's daughter," the poetry by Hon. Mrs. Norton, the music by Mrs. Arkwright. 2s. 6d. "When Lubin sings of Youth's delight," Prize Canzonet for 1842, the poetry by J. Gill, Esq. Composed and sung by J. W. Hobbs. Price 2s.

C. LONSDALE, (late Birchall & Co.) 26, Old Bond Street.

#### Wessel & Stapleton's New Publications.

**SPOHR'S GRAND TRIO** for Piano, Violin, and Violoncello.

REISSIGER, 13th and 14th do. do.

The same to be had for Piano, Flute, and Violoncello, the Flute parts arranged by J. Clinton.

CHOPIN'S 8th set of Mazourkas, Op. 50 (his last work.)

SPOHR'S Grand Violin School (6th Edition), reduced in price to £1. 11s. 6d.

The favourite Galop from Auber's Grand Opera "*Les Diamans de la Couronne*," arranged as a duet by J. W. Davison.

Herz Grand fantasia, or Airs from Auber's last Opera "*Les Diamans de la Couronne*."

WESSEL & STAPLETON, Music Sellers to Her Majesty, H. R. H. the Duchess of Kent, the Court and the Army, No. 67, Fenchurch-street, corner of Soho-square.

Catalogues forwarded to all parts of the globe—*gratis*.

#### CHANGE OF RESIDENCE.

#### MR. G. A. MACFARREN,

Professor of Harmony and Composition in the Royal Academy of Music, begs to inform his Pupils and Friends, that he has removed to

No. 6, Alfred Place,  
Bedford Square.

Sept. 5, 1842.

#### MUSICAL EDITOR. — A Gentleman,

qualified by study and extensive experience, respectfully offers his assistance to AMATEURS wishing to publish their compositions, and to PROFESSIONAL PERSONS, preparing works for the press, whose occupation in teaching or otherwise precludes the requisite attention to such onerous duties.

The Advertiser has devoted much time to the preparation of musical works, and to the careful conduct of them through the press; he, therefore, flatters himself that he will be found useful to parties who may feel disposed to avail themselves of his services. Terms moderate. Address post-paid to A. Z. Chappell's Music Warehouse, 50, New Bond Street.

#### DANCING.

**DANCING TAUGHT**, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to ladies and gentlemen of any age wishing privacy and expedition. An evening academy on Monday and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application as above.



## THEATRE ROYAL COVENT GARDEN.

The Public is respectfully informed, that this theatre WILL OPEN for the season on SATURDAY next, September the 10th, 1842, when will be presented Bellini's Opera of NORMA. Norma, Miss Adelaide Kemble; Pollio, Mr. W. Harrison; Oroveso, Mr. Giubilei; Adalgisa, Miss Rainforth. At the end of the Opera will be sung "God Save the Queen." After the opera, the band will perform Beethoven's Overture to the "Men of Prometheus." After which will be produced a new Comedy in two acts, (written by Douglas Jerrold), entitled, GERTRUDE'S CHERRIES; or, Waterloo in 1835. Willoughby, Mr. Bartley; Vincent, Mr. Walter Lacy; Guilbert, Mr. Diddear; Jack Halcyon, Mr. Harley; Crossbone, Mr. Meadows; Alcibiades Blague, Mr. A. Wigan; Angelica, Miss Cooper; Mrs. Crossbone, Mrs. Humby; Gertrude, Mrs. Walter Lacy.

On Monday a new Play, in which Mr. and Miss Vandenhoff will appear. On Thursday Mozart's "Figaro," in which Miss Poole will perform the part of Cherubino.

Miss Kemble will perform on Tuesdays, Thursdays, and Saturdays, till Christmas, when she will finally retire from the stage.

Dress Circle 7s.; Upper Boxes 5s.; Pit 3s.; Gallery 1s.

## NORFOLK AND NORWICH MUSICAL FESTIVAL.

Under the Patronage of Her Majesty the Queen, will take place in St. Andrew's Hall, NORWICH, on TUESDAY, the 13th of September, 1842, and the three following days.

There will be three morning, and three evening Concerts, and a Fancy Ball.

The Morning Concerts will comprise the Oratorios of THE CREATION, by Haydn; THE FALL OF BABYLON, a new Oratorio, composed expressly for the festival, by Spohr; SAMSON, newly selected from the Samson Agonistes of Milton, the Music by Handel; SELECTIONS from the works of Handel, Purcell, Croft, Rossini, and Mehul.

The evening concerts will exhibit the choicest Vocal and Instrumental compositions of the modern schools of Italy, Germany, and England.

Principal singers—Madame Caradori Allan, Miss Rainforth, Miss Maria B. Hawes, Miss Bassano, and Signora Pacini; Mr. Hobbs, Mr. Phillips, Mr. Balfe, Mr. Bradbury, Mr. Young, Mr. Walton, and Signor Rubini.

The Band and Chorus will consist of 400 Performers, and engagements have been made with the first performers in every department. Leader, Mr. Cramer; Conductor, Professor Taylor; Organ, Mr. Turle.

The profits of the festival will be divided between the Norfolk and Norwich Hospitals, and charitable institutions.

Applications for lodgings, &c., may be made to G. EDWARD SIMPSON, Hon. Sec., Norwich.

## CLASSICAL MUSIC.

W. S. BENNETT.—Caprice for the Pianoforte, composed and dedicated to Madame Dulcken, 4s.

Classical practice for Pianoforte Students, selected from the most celebrated Composers, Ancient and Modern, edited by W. S. Bennett, Nos. 1 to 7.

- No. 1.—Clementi's Sonata, Op. 49, in G
- 2.—Dussek's Sonata, from Op. 35, in C minor
- 3.—Haydn's Sonata, from Op. 71, in E flat
- 4.—G. F. Pinto's Sonata, from Op. 3, in A
- 5.—Clementi's Second Sonata, Op. 49, in B minor
- 6.—J. S. Bach's Sonata, No. 2 of the Suites Anglaises
- 7.—Woelfl's Introduction, Fugue and Sonata, Op. 25

W. S. Bennett—"In Radiant Loveliness," a Canzonet, sung by Miss Birch.

J. P. Knight—Favourite Ballad, "Ah, could I call the Spirit back."

E. J. Neilson—Popular Song, "I would I were a Fairy," sung with unbounded success at the Provincial Concerts, &c., by Miss Dolby.

MOZART—A New and Correct Edition of the Pianoforte Works, with and without Accompaniments, of this celebrated Composer, edited by Cipriani Potter, No. 1 to 36.

Sonatas, Rondos, and Airs for the Pianoforte, edited by Robert Barnett. No. 1, Dussek's Sonata, Op. 24, dedicated to Mrs. Chinnery.

A Grand Selection of Sacred Music for a Military Band, from the Works of Handel, Haydn, &c. &c., as performed before the Queen and Prince Albert—First Set, by William Webb.

COVENTRY & HOLLIER, 71, Dean Street, Soho.

Just Published:

## SIX SONGS,

With English and German words,

BY WILLIAM STERNDALE BENNETT,

Price 10s.

Also,

SUITE DE PIECES, Op. 24, dedicated to Mrs. Anderson, by the same Author.

COVENTRY & HOLLIER, 71, Dean Street, Soho.

## SUBSCRIPTION EVENING CONCERTS.

The Committee for conducting these Concerts respectfully announce to the Nobility, Gentry, and the Public, that they have made arrangements for

## Six Classical Performances,

To take place during the months of October, November, and December, 1842. Three in the QUEEN'S CONCERT ROOMS, HANOVER SQUARE, viz. Wednesday evening, Oct. 26, Monday, Nov. 21, and Wednesday, Dec. 6; and three in the GREAT CONCERT ROOM, LONDON TAVERN, viz. Monday, Nov. 7, Monday, Nov. 28, and Wednesday, Dec. 21.

Tickets to admit two persons to the series of six concerts, 30s. Tickets to admit two persons to three concerts, 15s. Tickets to admit one person to six concerts, 15s. Tickets to admit one person to three concerts, 7s. 6d. Single ticket to any one performance, 4s. Double ticket to any one performance, 7s. That the Subscribers may have an opportunity of hearing some of the finest compositions of the best masters, performed by the most eminent artists, upon the above very liberal terms, they have the honour to subjoin a list of those engaged

## Principal Solo Performers.

## Soprano.

Madame Caradori Allen,  
Miss Rainforth, Miss Fanny Russell,  
Miss Ostergaard, Miss Alicia Nunn,  
Miss Cubitt, Miss Marshall,  
Miss Steele, Miss Solomons,  
and Miss Birch.

## Contralto.

Miss Masson,  
Miss Dolby, Miss Bassano,  
and Miss Maria B. Hawes.

An engagement has been effected with an eminent native singer recently returned to this country, who has been performing at all the principal theatres in Italy with immense success.

## Alto.

Mr. Hawkins and Mr. T. Young.

## Tenor.

Mr. James Bennett, Mr. Horncastle,  
Mr. W. Harrison, Mr. Pearsall,  
Mr. Allen, Mr. J. Reeves,  
Mr. H. Hersee, Signor Brizzi,  
Mr. Manvers,  
(Recently returned from America, his first appearance.)  
and Mr. Hobbs.

## Bass.

Mr. Henry Phillips,  
Messrs. Stretton, Machin, W. H. Seguin, Mr. Lefler,  
and Signor Giubilei.

## Instrumental Solo Performers.

Madame Dulcken, Miss Chipp, Miss Geary, and Mrs. Anderson, Mr. W. S. Bennett, Mr. Willy, Mr. E. W. Thomas, Mr. W. Cramer, Mr. Lindley, Mr. Lazarus, Mr. Carte, and Mr. T. Harper, jun.

## The Band

Will be complete in every department, selected from the orchestres of the Philharmonic, Her Majesty's Theatre, Ancient Concerts, &c. &c., and will include the following eminent Performers.

Violini, Messrs. E. Cramer, Dando, Willy, E. Thomas, W. Cramer, A. Griesbach, Payton, Thirlwall, J. Bannister, T. Baker, Dunford, E. Perry, W. Blagrove, J. Jay, Marshall, C. W. Doyle, C. Betts, Watson, Presbury, Case, Newsham, C. Smith, T. Browne, Stevenson, Chipp, S. Jay, S. Smith, T. Westrop, Kelly, H. Griesbach, etc.—Violoncelli, Messrs. Moralt, Hill, Kearns, Alsept, Glanville, S. Calkin, Holland, E. Westrop, D. Reeve, etc.—Violoncelli. Messrs. Lindley, Lucas, Crouch, W. L. Phillips, Hancock, Packer, etc.—Contra-Bassi. Messrs. Howell, C. Severn, Cassolani, Cubitt, Griffiths, Reineage, etc.—Flauti. Messrs. Carte and Schmidt.—Oboli. Messrs. Barret and W. Keating.—Clarineti. Messrs. Lazarus and McDonald.—Fagotti. Messrs. Baumann and C. Keating.—Corni. Messrs. Platt, C. Harper, Rae, and Calcott.—Trombe. Messrs. Harper and T. Harper.—Tromboni. Messrs. Smithies, Mason, and Albrecht.—Serpent. Mr. Andre.—Ophicleide. Mr. Ellison.—Tympani, Mr. Chipp.

The Committee beg to direct attention to the Chorus; as a guarantee for its efficiency, it will be supported exclusively by the whole of the Members of the LONDON PROFESSIONAL CHORAL SOCIETY, who will introduce Madrigals and Chorusses of a high character not generally heard in Public. The Band and Chorus will amount to

## One Hundred and Fifty Performers.

Leaders of the Band, Mr. Francois Cramer, Mr. Dando, and Mr. J. T. Willy. Organ, Mr. Brownsmith. Librarian, Mr. Hedgley. Conductor, Mr. G. F. Harris, Director of the Professional Choral Society.

Each Concert will commence at eight o'clock, and terminate at eleven. Tickets can be had at all the principal music-sellers in the metropolis after the 15th of September, or of Mr. J. B. Upcott, Hon. Sec. 10, Augustus Square, Regent's Park.

The pianoforte's used on these occasions, will be Collard and Collard's new patent Grands, distinguished by the name of "Repeaters."

## ROSSINI'S STABAT MATER, Adapted to Paraphrases of Scripture, and of the Church of England Service,

by Wm. Ball (translator of Mendelssohn's Oratorio of Saint Paul). This version will be performed at the forthcoming festivals at Newcastle, and Reading, price 16s.

Another edition, with the original Latin words, price 15s. N.B. All the pieces of both editions are to be had separately.

CHAPPELL, 50, New Bond Street.

Also, just published,

The Chorus Parts of the English version, price 5s., and a selection of

## PART MUSIC FOR EQUAL VOICES,

In the treble clef. No. 1. Perfidia Clori, 3 parts, each 2d. No. 2. Weber's Prayer before Battle, and Lutzow's Wild Hunt, 4 parts, each 2d.

## H. PAPE'S

PATENT, GRAND, SQUARE, SOFA, TABLE, AND CONSOLE PIANOFORTES,

No. 106, NEW BOND STREET.

THESE INSTRUMENTS possess the immense advantage of having a very powerful tone in a very small size, and the frame being of solid cast iron, they contain little wood in the construction of the case; this renders them particularly well adapted to bear any climate. The tuning pins work in a solid block of iron instead of wood, and it is therefore impossible for them to give way.

Monsr. de Glimmes from the Conservatoire, Brussels, will attend at No. 106, New Bond Street, on Tuesdays, Thursdays, and Saturdays, between the hours of 4 and 5 o'clock, to give the public an opportunity of hearing Mr. Pape's instruments, when the visits of amateurs will be esteemed an honour.

## CORNOPEANS, VALVE BUGLES, TROMBONES, BASS HORNS, OPICLEIDES, &amp;c.

TREGGEAR AND LEWIS, 96, Cheapside, beg to call the attention of Country Brass Band Masters, and others, to their new list of prices, for the above useful and perfect instruments, being more than 25 per cent. cheaper than those of any other house.

## PRICES OF INSTRUMENTS.

	s.	d.
Cornopeans, super. with 6 Crooks, Mouthpiece, &c.	2	12 6
Do. do. with case	3	3 0
Do. Best, with Shake Key, &c.	3	13 6
Do. extra finished, with Case	4	4 0
Do. do. do. English Pistons	4	14 6
Do. do. improved German Silver mounted	5	5 0
Do. with crooks and case	5	5 0
Do. do. English do. do.	6	6 0
Do. do. do. Copper or Brass	7	7 0
Do. mounted	7	7 0
Do. Tenor with crooks	4	4 0
Valve Bugles	4	4 0
Trombone	1	15 0
Do. Alto	1	15 0
Do. Tenor	1	17 6
Do. do. C	2	2 0
Bass	3	3 0
Do. improved G	3	3 0
Bass Horns, 9 Keys	6	6 0
Ophicleide 9 Keys	4	16 0
Do. 11 Keys	7	7 0
Drums, Bass, plain	4	4 0
Do. do. trophies	5	5 0
Do. do. painted with Arms, &c.	6	6 0
Clarionets, 6 Keys, Ivory Tip B. C. or E 6	1	5 0
Do. 8 do. do. do.	1	10 0
Do. 10 do. do. do.	1	15 0
Do. 12 do. do. do.	2	2 0
Do. 13 do. do. do.	2	10 0
Flutes, Super. Cocoon, with 8 Keys, German Silver	2	2 0
Do. do. extra mounted, Taps, &c.	3	12 6
Do. do. do. Ebony do.	3	12 6
Do. do. do. Silver Rings,	5	5 0
Do. do. do. Taps and Keys	5	5 0
Do. do. do. Silver Bands, &c.	6	6 0
Do. do. do. extra chased Bands	7	7 0
Do. do. do. the best that can be made	8	8 0

N.B.—Second-hand Instruments always on Sale.

London:—E. B. TAYLOR, at the "Musical World" Office, 3, Coventry Street, Haymarket. Sold also by G. VICKERS, 28, Holywell Street, Strand; HAMILTON and MULLER, 116, George Street, Edinburgh; J. MITCHELLSON, Buchanan Street, Glasgow; and all Music and Booksellers. Printed and published by WILLIAM EDWARD TAYLOR, of No. 34, Skinner Street, in the Parish of St. James, Clerkenwell, at the Office of J. BLACKBURN, No. 6, Hatton Garden, in the Parish of St. Andrew, Holborn, both in the County of Middlesex. Thursday, September 8, 1842.